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CHARLES PARTRIDGE ADAMS

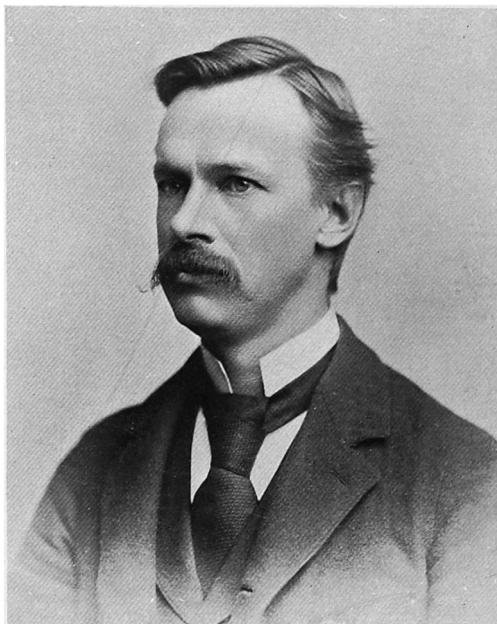
There is promise of a distinctive school of art born of the conditions and development of the Western United States. Art has here discovered no less a treasure-ground than science and industry.

In the grandeur of the mountains, in the arid desert-lands which border them, in the beautiful and quick-changing atmospheric phenomena, in mountain, lake, and torrent, in crater, gorge, and pasture-land, the West is rich.

The Indians, haughty and misunderstood, who are dying in tribal honor rather than become servitors of their conquerors, are an especial field of natural human development for brush and chisel. From these, art is silently gathering new ideals which are distinctive.

Long ago Bierstadt recognized the field, Thomas Moran found joy in studying it, and Warner and Remington were forerunners in it. These, however, were as strangers in a new country. It remained for the western-bred to give the world a true interpretation of its glories.

One of the most truly sympathetic with the spirit and nobleness of the landscape of the West is Charles Partridge Adams, of Denver. His art is large, clear, and true. His name is not unknown, nor is it as well known as it deserves to be. Though born in Franklin,



CHARLES PARTRIDGE ADAMS



AUTUMN, TEN MILE CREEK
By Charles Partridge Adams

Massachusetts, he came to Denver in boyhood, in 1876. His first employment was in a book-store. It was while here that he saw the pictures which gave him a desire to become a painter, and he began to work alone.

He showed his sketches to Mrs. Chain, the wife of his employer, who had for some time been a pupil in the studio of George Inness. She recognized the boy's genius, encouraged it, and gave him advice as to her master's methods and principles. These lessons and an earnest study of the best writings on art were his only help.

He soon turned to wood-engraving for employment and study, but his delicate constitution could not endure the confinement, and he was forced to give it up at the end of two years. It was excellent training in method and exactness. In 1885 he spent many months in the East, studying the best paintings and visiting artists in their studios. He was much influenced by this visit, and returned to his work with renewed vigor.

Mr. Adams has always been an energetic workman, and for years he toiled cheerfully. Unaided he unraveled technical mysteries, at the same time losing none of the spirit of nature in the performance of his labor. His courage and conviction in the truth of his art have carried him over many disappointments.

His work is individual and broad in both subject and conception; without classic conventionality, it is always strong and full of naturalism. He might be said to lean toward impressionism were his work less refined, but with a full brush and free movement, he is always accurate and decisive. He is a colorist, and his art possesses a royal insight, a subtle sensitiveness caught from the grandest moods of nature, which no mean spirit could grasp.

His broad style is well adapted to his subjects. He delights in clouded and storm-swept mountains, rocky fastnesses, and stretches of valley backed by snow-capped peaks. A thin and detailed style of painting would be out of place with such subjects. Though he is best in painting mountain scenery, he, however, does beautiful work in prairie and desert landscape.

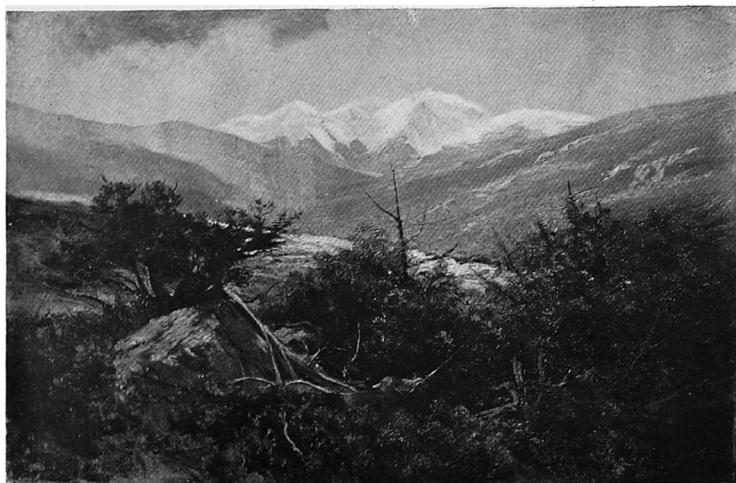
His mountain pictures are of especial value when we remember how few painters have been really successful in reproducing their majestic proportions. The difficulties are many, and are best told in Mr. Adams's own words. He says:

"A process of selection of arrangement, of elimination, has taken place; the uncommon, the vague, the mysterious, the suggestive, has been seized and interpreted. The sentiment of the mountains is so



NEAR OURAY, COLO.
By Charles Partridge Adams

often cold and inhospitable, harsh and rugged, without being grand, that to obtain anything possessing a sympathetic human interest is most difficult. Again, the color schemes which prevail in the mountains during about three of the four seasons are of a cold, or at least cool, character. Blue and grass-green, purple and sage-green, and gray there are every-day combinations. These colors occur in large masses, which add to the pictorial difficulty, as a painting to be



STORM EFFECT

By Charles Partridge Adams

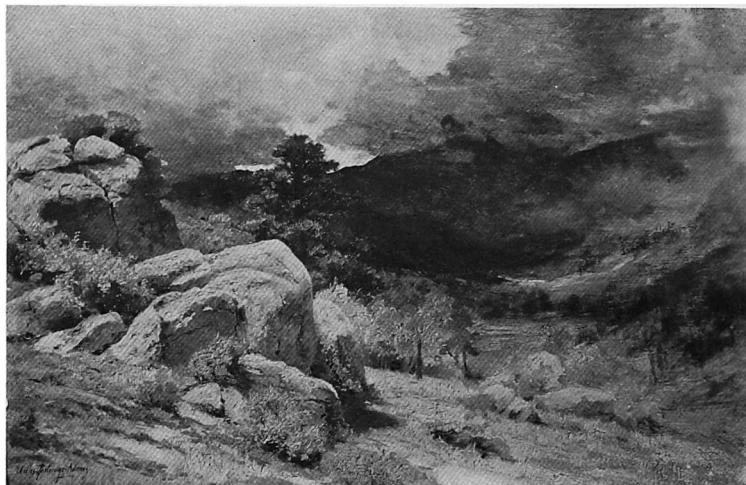
successful in a color way needs a proportion of warm as well as cool tones."

These, with the extremely transitory character of the effects, are enough to give value to a canvas of even moderate success.

Mr. Adams's pictures are owned from Honolulu to Paris. J. Hubert Vos, the celebrated Holland artist, purchased a sunset picture of him. London, New York, Boston, Pittsburg, Rochester, and Chicago all have representative canvases. Mr. Adams some years ago gave an exhibition in Chicago, which was highly appreciated. When Thomas Moran exhibited in Denver in 1892, he spoke of him as an artist with a brilliant future. The prophet; moreover, is not unappreciated in his own country, and much of his fine work is in Denver.

One of his early efforts, "Green Pastures," is of a pastoral nature, and it is one of his few canvases which contain figures. It is a

meadow-land lake, bordered with browsing sheep in the foreground. Here the sky is overcast with clouds that cast strange lights upon the water and luxuriant grass. Another picture containing figures is "Early Spring," owned by Judge Moses Hallett. This is of extreme delicacy, full of tender spring colors, haze, and dampness. It is painted in a very light key, and here we have what is seldom seen in his work, a perspective of stately tree-stems bordering a road.



NEAR MARSHALL PASS
By Charles Partridge Adams

Following this is a canvas entitled "The Last of the Leaves." It is of great beauty in the aspect of nature which it depicts. With a low horizon, its energy lies in the swift scudding of October storm-clouds over a bleak hill, the wind sweeping the last leaves from a clump of lofty trees. The tossing branches, the flying leaves, the trend of the clouds, are full of action. The color of the day is accurate. All through the mists is a luminosity, and there is, too, a feeling of the true enveloping curve of the storm-laden heavens. It brought him a gold medal at the National Mining and Industrial Exposition, held in Denver in 1885. These, together with his "Cañon of the Grand River," are representative types of his early work. This last picture is very strong in its reflected lights.

It is within the last ten years that Mr. Adams began to paint his best pictures. His "Early Spring Near Boulder," now owned by Doctor Solly, of Colorado Springs, was exhibited in Chicago, and

excited much comment. The budding life, the delicate tints of spring, are strangely contrasted with the bleak mountain-peaks in the background. Over all is the chill brilliancy of a still wintry atmosphere, fresh and keen and pure.

A still more simple, yet more impressive, canvas is the "Grand Crater." It contains a fine contrast of full sunlight and heavy cloud-shadows. The gulch of the crater is snow-clad, and here in the very high lights, as below in the tree-dotted valley, he has studied the mysteries of sun and shadow and made of them living elements, seizing the warmth of one and the coldness of the other.

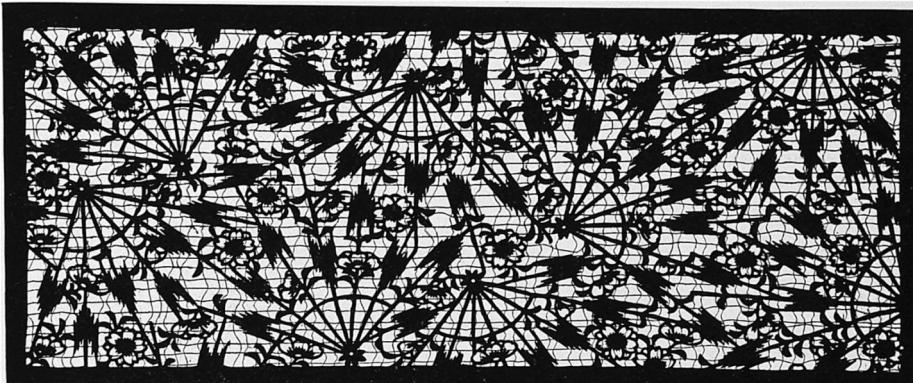
The "Trail of the Storm" is one of his finest works. It is very small, not more than twelve by fifteen inches, but once seen it can never be forgotten. A storm-swept valley, still wet and all sun-flecked, displays its lovely hues of red, green, and gold. Rising in the background is a mountain, snowy, damp, cold, while sweeping grandly away over the range is the rain, so near that it can yet be seen falling like a black curtain, obscuring all that portion of the scene over which it lingers. It is a phenomenon often seen here, and is extremely well depicted.

Of the same order of picture is his "Long's Peak." It is very masterly and fine in values and freshness. The heavy mists in this so cover the great summit that it appears to have two parts. Just here I wish to speak of Mr. Adams's blues. As before stated, he must use a great deal of that color. He knows, however, how to give them light and brilliancy—I might almost say warmth. They are natural, even when approaching the darkest tints.

The plains, too, hold their divinity for Mr. Adams. His sunsets are marvels of color reflection and light. In "An Autumn Sunset" a broken line of purple hills make a decisive skyline. This is enforced by a rising foreground and low masses of trees surrounded by gray-green cactus and sage. Above the clouds, in a clear sky, hang threateningly yellow-pink clouds, with the night settling into their fringes. The black night gives them a sinister appearance, not the gentle shades of a calm evening.

Of the same style of work, but very different in effect, is an "Orange Sunset." This, too, has the eeriness of lonely plains, but it is full of color and peace. The gorgeous yellow clouds reflect their gold into a still, sedge-grown lakelet, the low scrub trees and bushes are browned and warmed in their autumn bareness. The water's reflection of the sky is perfect, and it is one of the finest things in values I have seen. "Sun Breaking Through Mist" is very unlike these. It is fanciful and bold. It has been called "Turneresque" in effect; at any rate, it is a striking canvas and shows good execution and color.

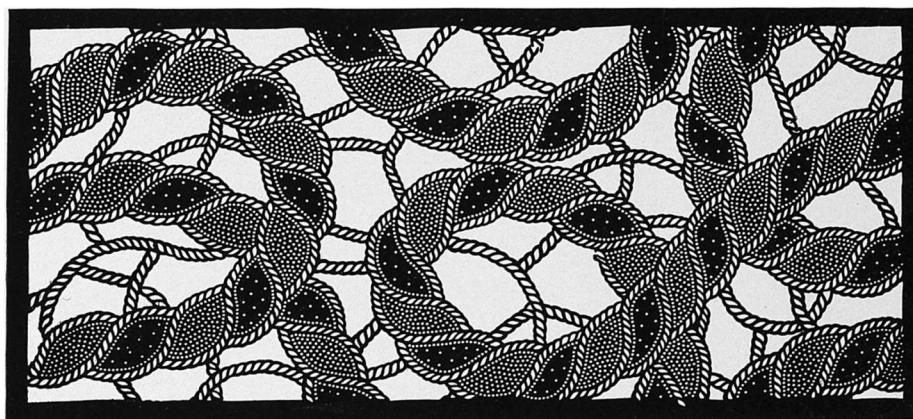
DAISY PATTERSEN HALL.



No. 1



No. 2



No. 3

HAND-CUT JAPANESE STENCILS
One Hundred Years Old
Collection of H. Deakin